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PARTIAL VIEW OF GALLERY WITH
SCULPTURE IN WOOD AND STEEL
UNIVERSITY OF ARKANSAS

MAY-JUNE
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N.B. OPINIONS expressed in signed articles are those of the writers and not necessarily those of the National Art Education Association.

A FUNCTIONAL COLLEGE FINE ARTS CENTER

NORMAN DE MARCO *

A DECADE-OLD dream finally resolved itself into a startlingly attractive Fine Arts Center on the campus of the University of Arkansas, in Fayetteville.

This latest physical manifestation of growth and change came to fruition after four years of careful planning and direction by the president of the university, and the faculty members who comprise the Fine Arts Committee. They were mindful of at least two important objectives as highlights in establishing the Center: (1) To house the arts under a single roof, thereby pioneering a step toward a practical integration of the arts. (2) To promote tangible evidence that the arts have a legitimate place in educational disciplines.

With the talents of the internationally-known architect Edward Stone; consultants S. K. Wolf, acoustical engineer, and Norman Bel Geddes, theatre designer, the Fine Arts Center was finally dedicated in May of 1951.

Three major buildings constitute the Art Center: a three-story classroom and studio building, a concert hall, and an experimental theatre. These are connected by a glass-walled gallery which is used for formal receptions and exhibitions.

The first two floors of the studio and classroom unit comprise the art and architecture departments, art occupying the north side and architecture the south. The art workshops include a studio for introductory art, a print room (for engraving, silk screen, etching, block printing, and lithography), a commercial design room, a painting studio, studios for art education, ceramics, and sculpture. In addition, there are five private studios for art instructors which also serve as graduate apprenticeship rooms. Compressed air for drill and air brush work is piped to the sculpture studio, workshop, and commercial design room. Along the northside exterior is an open air terrace used as an outdoor painting or sculpture court. On the second floor, a lecture room which accommodates upwards of 100, is equipped with a console from which the lecturer

can control the two automatic slide machines, the movie screen, curtains, and lights.

The Music Department is housed on the third floor; it contains 27 sound-proof practice rooms, two theory classrooms seating about 30 students each, and a special music library stocked with orchestral, vocal, and instrumental scores. Adjacent to the library are four listening booths and shelves holding both regular and long-playing records.

A unique aspect of the Center is the Concert Hall which seats 250. It is a one-story unit with concrete slab floor covered with rubber, haydite block walls, and a gypsum roof supported by steel girders. The stage is sufficiently expansive to accommodate a large chorus and orchestra. The backdrop of the stage is the exposed pipes of a three-manual Moeller organ of Baroque design. The ceiling is covered with a brilliant chain mail aluminum, designed by architect stone. Lights hung behind the mail give unusual effects as they shine through the colored stampings of the flexible mail.

The experimental theatre was designed primarily as a workshop. Consequently, to facilitate productions and permit long runs for each play, the seating capacity has been limited to 330. Seats are arranged in one central block with aisles at the sides, and sufficiently wide spaces between rows to give easy passage and comfortable seating. Flexibility of the theatre allows conventional proscenium or arena style presentation of plays.

The arena theatre occupies the central portion of the stage. Aluminum collapsible platforms of various heights are set to provide tiers of seats around the acting area which measures 20 feet. Three fixed and one electrically operated adjustable light bridges are located above the acting area. Folding canvas back chairs are placed for the audience.

A 44 foot proscenium is adjustable to 26 feet by telescoping counterweighted systems of tormentors. Sets of scenery may be brought on stage by means of wagons from right or left stage.

* NORMAN DeMARCO is Manager, Fine Arts Center, University of Arkansas



STUDIO—CLASSROOM BUILDING



OUTDOOR PAINTING & SCULPTURE AREA
PARTIAL VIEW OF GREEK THEATRE & SCULPTURE COURT

The entire stage area, including wings, is 106 feet long and 36 feet deep. Trapped floors permit convenient lowering of scenery and equipment to storage rooms below.

The light control board is located on a projecting balcony overlooking the stage. It has 32 radial auto transformers to which any of the 114 stage lighting circuits may be connected through a cross-connecting panel. Front lighting instruments rest in masked ceiling slots and in coves in both walls of the auditorium.

Adjoining the light control booth is a sound room equipped with dual speed turntables, control console, and tape recorder. Two speakers are built into the walls, and three speaker outlets are equally spaced about the acting area to carry sound effects. Of the two remaining rooms in the balcony, one houses the projection and follow—spot equipment; the other is used as an observation room for directors and guests.

The stage manager's panel, located off stage left adjoining the actors' entrance from the dressing rooms and the Green Room, has a two-way headset telephone for communication with the light and sound control operators. An audio paging system extends from the panel to the Green Room and the dressing rooms. Microphones on the light bridges carry the play through speakers to the various rooms and the auditorium. A musical gong located in the gallery and operated from the stage manager's panel warns the audience at curtain time.

A dressing room for women runs parallel to the auditorium on stage level; the one for men is directly overhead. To the south of these are lavatories and showers, a feature too often neglected in theatres. Each dressing room has 26 make-up stands with individual mirrors, draw-

ers, and vertical lumiline lights between the mirrors. The north end of each room has a solid, full-length mirror. At the opposite end are clothes lockers, and in the center area, a large costume rack.

Just west of the main theatre, and directly off the Green Room, is a small Greek theatre used for experimental work and open-air concerts. It is completely enclosed at the sides by brick walls.

The outstanding feature of the glass-walled gallery, which connects the three major buildings, stretching from the theatre on the south to the concert hall and classroom building on the north, is its extreme flexibility. Movable aluminum poles that wedge between ceiling and floor hold the panels on which art exhibits are hung. The glass walls on the east and west are fitted with vertical cloth blinds that may be opened to any desired aperture. Four light conduits with adjustable lighting units run along the ceiling, and floor pockets make possible the lighting of art objects from below.

West of the gallery is the large terraced and landscaped sculpture court with a pool, and electric outlets set in the ground to provide lighting facilities for sculpture on exhibition. The court may be approached through two sets of doors in the gallery.

The Art Center library, located at the north end of the gallery, is on two levels, and though small, it contains a wide variety of art and reference books, as well as numerous periodicals from the art centers of the world.

On viewing such a Fine Arts Center one would assume that nothing has been spared to give the University one of the most unique art education settings in the nation.

RULES FOR CLIMBING

The wind shrieked in deafening fury. From below, four figures looked like flies hanging to the side of the cold, stark mountain. On the crag, toes and fingers dug deeper into crevices. Snow swirled into faces and the wind grasped at the bodies. Cautiously, the climbers moved one hand or foot at a time, edging their way around the cliff to safety. Two thousand feet of space stretched between them and the ground.

This was not the time to argue. Life—four lives—depended on common sense and physical endurance. In one of the wind's lulls the first man edged his way down to the ledge below. After what seemed hours of time, all four stood shaking, silent, and disheartened on the ledge.

The old guide was the first to speak.

"Can't go on. Weather too bad. Too icy to go to the peak. We'll go down."

"No! Let's try again now!" argued the youngest of the group. "The wind is dying down; there's only two hundred feet of this face. We must reach the top of the tower!"

The old guide yelled as the wind roared again.

"Remember, four rules for climbing: Follow the guide; think of the others; stick together. This is it. We go down. We're roped together, so everyone goes."

Everyone was silent now. Daylight was disappearing rapidly. Clouds were closing in. The old guide led; Mrs. Johns came next; "Craw" was roped next to her and Mr. Johns (Johnny) brought up the rear. Everyone was cold, disappointed. Each concentrated on his every step. One slip and the whole party could go hurtling into space. Each thought gloomily about how gaily they had set out that morning.

"Rest!" Johnny muttered. "Let me rest only a minute!" He clenched his teeth to keep from yelling it aloud. He stumbled. He blinked his eyes. He tried to exercise his back muscles—he was so stiff. But courage and determination not to be thought weak made him keep going without a word to the others.

Now the going was better. They began to travel faster. Then Johnny slipped. Instinctively Craw grappled a rock. Lucky that he was strong and in a good spot! The rope held! Mrs. Johns braced herself automatically, screaming Johnny's name. Johnny rolled and thrashed; he slid down the shale. The rope held just short of the precipice.

"It's broken," gasped Johnny. "My leg."

"Now then! This is the time to show you know the rules." The guide was calling across the shadowy space to Craw. "You two must go on together. Rest first, but keep roped together and make the rest of the way alone. You'll get to the village before dark."

This time both "Mrs. Johnny" and Craw started to argue.

"Now, remember the rules. I know what I'm doing. I'll carry Johnny down on my back. I'll have to come slowly but I'll make it. I know this country even in the dark. Don't worry about us; we'll make it." He knew what he was doing.

FREEDOM AND RESTRAINT

THEIR PLACE IN ART EDUCATION

FREEDOM and restraint are, in themselves, neither good nor bad. Conditions and situations determine the need and value of each. Freedom can be as ruinous as restraint; restraint may prove as valuable as freedom. In the solution of any problems as in the whole process of living, the two co-exist, lending a measure of balance to decisions and actions. Education, because it seeks to assure the proper balance in decisions and actions, is properly concerned with the problem of freedom and restraint.



JACK BOOKBINDER

Decisions are made and actions take place, however, with goals in view. That is to say that educators can hold this view or that, on this and other issues, only in relation to the goals

they set, and it is the change in outlook and purpose of education in our century that has brought the problem of freedom into focus.

When in the days of political subservience and economic restraint, a man "knew his place," his children were taught to take theirs; to fill, so to speak, his tightly fitting shoes. Education was permeated by restraint because man was the kind of animal that needed lots of it.

When in the 19th century history came to be re-examined and science became of age, man began to emerge as an animal capable of being trusted to take care of himself. Two countries facing each other across the Atlantic had proved it politically even before the 19th century. A measure of freedom had come to be sought and won politically, economically, socially. Before long books were saying quite different things about man and his children. The clamor was now for freedom—more and more of it, everywhere—even in the schools.

Now then, scholars will differ on how many thousands of years it has taken us to reach this level of maturity, such as it is, but no one has successfully challenged the proposition that political and cultural freedom are the highest mani-

TWO POINTS OF VIEW

festation of a people's maturity. The slow and costly steps by which we have gone from autocracy to democracy, the price of progress, however heavy, all represent progress toward freedom.

The title for this brief statement, together with the foregoing assumptions, make it appropriate that we now state what we regard is the goal of art education, and what role freedom and restraint may play in its achievement.

Art education, in common with education in general, we take to have the following aim: To provide experiences whereby individuals can freely and fully develop their natural capacities toward intelligent behavior, emotional well-being and a sense of social responsibility. If we can agree on this, the rest should follow. Such freedom, for students and teachers alike, which leads to the attainment of this objective is good, sound and justified. Those freedoms that confuse, bewilder and distort, inhibit or postpone the realization of our goal and are therefore unsound and indefensible.

Restraint too will find its justification on this basis. In the attainment of any objective, in the very act of expressing a thought or creating a work of art, reason exercises a check on emotion, reality holds in bounds the flight of fancy and imagination. Freedom unrestrained is chaos.

Restraint as here conceived implies an awareness and acceptance of necessary limits. It does not mean restrictions imposed without regard to the needs, rights and understanding of an individual.

For many years now, and in important places, freedom in education has been under attack. The reasons for this are many and some are honest. Much of the criticism devolves upon the presumed recklessness and unrestraint of progressive education. To my knowledge progressive education, while proposing freedom, never advocated abandon or irresponsibility; nor, while cautioning against imposed restraint, did it condemn discipline.

Finally, because the field of our particular concern is art, it should be said that the story—and the glory—of art has been its successful fusion of reason and emotion, of fact and fancy, of restraint and freedom.

A HUMAN being learns, or changes, by the interaction of internal and external forces. He takes into every situation, the inner freeing and restraining influences that are made up of his hopes, fears, desires, satisfactions, disappointments, and concepts of what his possibilities and limitations are.

These influences are the most powerful determiners of the kind of change or development that takes place. They determine the character of receptivity, perception, inner stimulation, and force of action.

Also bearing on the individual in every situation are the environmental freeing and restraining forces that come from what others expect

and think of him; what is available to him in time, space and materials; and what forces act directly on his senses.

Internal and external forces never act singly, but constantly interact in everchanging proportions and directions.

They blend into the individualized stream

of forces that shape a person's attitudes, beliefs, feelings, meanings, drives, actions, and learnings.

Art activity and art learning are part of this process of human development. They are structured by and of these same forces. They are not a thing apart. They cannot be developed outside of this full stream of influences. Art development is not just something that happens to the hand or to the eye, or to material. It is something that happens to a person as a total functioning being.

The essence of good teaching in art is to be

able to have a person become highly absorbed in the process of interweaving into a visually tangible form, some personal feeling, impression or idea that he has, and the responses that he has to the character and feeling of materials through which the idea is evolving an external form.

This process of self-realization through creations structured of one's most personally meaningful thoughts, ideas and reactions to people, events, materials and substances is one of the most freeing types of experiences we can ever give to an individual. It is the essence of art.

Through the art processes a person actively builds values from inside out, rather than absorbing them thinly from the outside in. Through art experiences he extends his capacity to sense, and to express. He attains increased depth and richness of experiences. He develops resourcefulness in using self-initiated activities to overcome or forestall a variety of possible physical and emotional restraints. He develops increased sensitivity too, and enjoyment of quality in process, product and experience; and he achieves the freeing sensed-growth satisfactions of realizing his power to attain personally conceived creations. These internal dynamics of freedom and growth, rather than external mechanics of production are the major contributions that art education can make to human beings.

To help people grow through art is the highest privilege and responsibility of an art teacher. It is a privilege because, as compared to other more physically factual areas of learning, personal feelings, meanings, and ideas are the raw materials of art. It is a great responsibility because in dealing with so many human variables, great understanding and finesse is called for in providing those physical and psychological environments that will make possible the maximum freedom, opportunity, and stimulation to grow.

DR. STANLEY A. CZURLES, is Director of The Art Division, State University of New York, College for Teachers at Buffalo.



STANLEY A. CZURLES



MORE PHOTOS
FROM ARKANSAS

LEFT: WEST WING
VIEW OF ART GALLERY

RIGHT: PARTIAL VIEW
OF FINE ARTS LIBRARY

ASSOCIATION

a f f a i r s

REGIONAL CONVENTION RETROSPECTS

SOUTHEASTERN ARTS

Like many activities of the Southeastern Arts Association, this Convention has been an innovation in spirit and in practice. It is an innovation because, in the Convention Program emphasis has been shifted from the traditional platform-speaker-listening-audience plan to that of greater-member-participation. Such a procedure is not unusual in smaller organizations, but it is a departure for a meeting of this kind and size.

The overall design of the Convention has been characterized by the featuring of small discussion groups in which every member was encouraged to take part. Periodically, one person summarized the proceedings for the group as an aid in arriving at a clearer statement of the issues involved or the conclusion sought. The diversity of panel participants is significant. College Teachers, Elementary and High School Teachers, College Students, Lay and Community Representatives, all sat down together to talk over common and separate problems. In addition, elementary school children appeared on a group program.

We were given a choice of subjects which were discussed in several different groups meeting simultaneously. In order to expand this idea at the next Southeastern Arts Convention, it has been suggested that recess periods intersperse the program to provide for committee and interest group sessions. This would also offer more time for visits to exhibits when the members were not engaged in a specific activity.

The structure of the Convention Program was held together by the talks of the distinguished speakers. Through suggestion and implication, rather than by explicit direction, the speakers' ideas in many cases served as a springboard for further development and amplification in the discussion groups. As a result, we have doubtless discovered personal talents which can be utilized in the future for the welfare of all.

A summary of each group was presented to the membership. This gave everyone present the benefit of the thinking and work of all groups.

Truly, the Convention has demonstrated the democratic and creative processes in action. It was democratic because individuals were afforded an opportunity to give voice to their own ideas, without hesitation, in a atmosphere of tolerance and respect. The procedure has been an integrative and unhampered joint effort. By acknowledging that a truer sense of values develops from expressing and considering ideas and experiences of one another, we have, in effect, projected the creative process into human relations.

The fact that Southeastern Arts Association has passed the pure "Convention Stage" and possesses a professional attitude as an organization is evidenced by the deep concern and mature handling, on the part of the membership, of matters directly related to the profession of Art Education. We have shown our ability to recognize "quackery" in Art!

Problems have been brought forward and faced. To be sure, we are aware that the gap between the professional artist and the public must be bridged—that the oneness of all phases of art must be clarified—that a position on certification and accreditation must be taken—that the problem of arts and crafts in the general curriculum is a real one—but through our cooperative thinking and free expression on these matters, we shall be in a better position to approach a solution.

From the viewpoints just set forth, it is my belief that the 17th Convention of the Southeastern Arts Association has been successful and will have a vital influence on Art Education in this region.

The objective for our 1954 Convention might well be "Every Convention Attendant a Program Participant."

WESTERN ARTS

The Western Arts Association has held its first study conference convention in Columbus from April 6th to 10th and reports the results with enthusiasm. From the moment the leadership teams met for orientation until the final panel of key speakers pointed up the significance of the conference for the jobs at home, participation was on a highly active level and each person seemed to feel a real responsibility for creative group action.

The conference began in a friendly, informal way with a reception at the Columbus Gallery

of Fine Arts and then assumed a more thoughtful note when a panel consisting of a classroom teacher, a college teacher, an art supervisor, a commercial exhibitor, an art teacher, an elementary school principal, and a school superintendent keynoted the entire meeting by pointing out the common concern for **Experience in the Arts for a Free Society**. A rich peak in creative thinking was then reached as Dr. Laura Zirbes spoke on the **Creative Experience in the Education of Children**.

Following these thought provocative meetings, the entire convention membership entered into a series of major area discussions, and related small study groups which involved each person as a contributing factor in group thought. From this point on, there was a rich interrelationship between discussion areas, study groups and the further keynote addresses of H. Harry Giles, New York University, and Alvin Lustig, designer. The relationship was strengthened and enriched by the fact that the three key speakers and two additional consultants—Marion Quin Dix, Elizabeth, New Jersey, and Robert Iglehart, New York University—served as consultants in the discussion areas and study groups and as the summarizing panel at the final session of the convention.

In addition to the general study sessions, varied opportunity for social contacts was provided. The Art Section of the Ohio Education Association was host at the Sunday evening reception. A Monday evening coffee hour arranged by the Ship was an innovation which was much appreciated and which gave the needed opportunity for informal discussion of the first day's events. The Ship's party following the Wednesday evening banquet, was a delightful climax to the lighter side of the convention life.

The large attendance at the summary session gave evidence of the fact that the program really functioned as a whole and that it was of vital concern to each member. The growing interest in, and satisfaction with, the study type of program was apparent as the meetings progressed, and it seems likely that the idea may be carried into the future meetings of the group.

The ultimate success of the total convention was summed up in the unanimous concern for using what had been experienced in group relationships in working with the communities at home. Each person seemed to have a new aware-

ness of his role as a vital part of a school and community team which shares a common concern for children in a free society.

A detailed report of the findings of the various study groups and of the text of the key speeches will be published in the next issue of the Western Arts Association Bulletin.

EASTERN ARTS

In keeping with the program notes of our Atlantic City Convention, the sun and the sea did befriend us. To implement our success, the Hon. Joseph Altman sent his representative, Commissioner Philip Gravatt, who presented the key of the city to President Lindergreen for the Eastern Arts Association. Greetings for the Superintendent of Schools John Milligan were conveyed by his Assistant, Lentz D. Gold. Thus began our series of dynamic and inspiring meetings within the structure of the program.

Exceptional musical selections preceded each general session. Soloists, choirs of both boys and girls were under the capable direction of Robert C. Heath and Julie H. Cummings of the Atlantic City Schools.

The theme, "ART EDUCATION IN A SCIENTIFIC AGE," was keynoted by three members within the Association: Jack Bookbinder, Edwin Ziegfeld and Viktor Lowenfeld, and against their opinions came the inspired talks by scientist Paul B. Sears, whose genuine understanding of the human equation added much to the scientific point of view. Dr. Nathaniel Cantor's enthusiasm was contagious, provoking interest and comment all around, driving home the need for discovering "self." In the Friday session, L. Thomas Hopkins was concerned with the "process" as contemporary approach to education in all fields.

In key with the realm of science, there were two outstanding units of the program that cooperated with the field of art. First, the television presentation with eight recent-type receivers installed within the Renaissance Room of the Ambassador Hotel. A capacity audience saw and discussed the specially presented telecast from Philadelphia. In this regular telecast the skilful teaching permeated the process, the individuals, the classmates, the parent and the teachers witnessing the program. It made a distinct contribution to the convention, and complemented the effective visual presentation offered by Mr. Jack Bookbinder. With facile and dexterous cooperation, Mrs. Weakley and Mr. Cooper coordinated

for this thrilling presentation of the Pennsylvania Story, using present day equipment for visual projection.

Panel discussions proved effective means of translating the lecture materials into the interpretation of those present at the convention. Film showings had appropriate and immediate evaluation; the exhibitions were beautifully spaced; the sense of leisure seemed a part of their ably presented layouts. It gave an unconfused quality to the enjoyment of the exhibition materials which ranged from art schools, the E.A.A. loan services, the resources for art education, the International School Art Program, the lithography of Benton Spruance, and the Staples fabric presentation.

The Friday luncheon was highlighted by the words, wit and presence of Ogden Nash.

Workshops in which individuals had actual experiences with materials as well as competent teacher-artists demonstrating, gave the completing factors to a total survey of art education.

Past Presidents of the Association who were given a place of honor at the luncheon were Ruth W. Coburn, I. L. deFrancesco, Marion Quin Dix, Margaret F. S. Glace, Aime Doucette, Arthur F. Hopper, Earl B. Milliette, Vincent A. Roy, and Leon L. Winslow.

PROGRAM OF THE DETROIT MEETING, MONDAY, JUNE 30

HELEN COPLEY
who arranged
Program



Monday, June 30

9:30 A.M., Detroit Institute of Arts, Lecture Hall
Morning Session

Presiding: Helen J. Copley, Director of Art Education, Detroit Public Schools

Welcome: E. P. Richardson, Director, Detroit Institute of Arts

Messages from Presidents of the Regional Organizations:

Harold Lindergreen, Eastern Arts Association
Catherine Baldock, Southeastern Arts Association

Ivan Johnson, Western Arts Association
John Olsen, Pacific Arts Association
President's Message: Dale Goss, President, N.A.E.A.

Annual Business Meeting

Italo L. deFrancesco, Secretary-Treasurer, N.A.E.A., reporting

Address:

"Science Supports the Artist"

Earl C. Kelley, Professor, Secondary Education, Wayne University, Detroit

12:00 Noon, Luncheon

Park Sheraton Hotel, Wardell Room (\$2.80)

Reservations: Helen J. Copley, Director of Art, 467 West Hancock, Detroit 1, Michigan

Afternoon Session

2:30 P.M., Trip to Cranbrook Academy of Art, Museum of Art, Museum of Science, Bloomfield Hills

N.B.: The Council will be in session on Saturday the 28th, Sunday the 29th and again on Monday, June 30th. Meeting room to be assigned.

WHAT YOUR DOLLAR HAS BOUGHT

At the Council meeting held in St. Louis, February 21-23, 1952, it was agreed, on the basis of facts presented that the long deferred rise in N.A.E.A. dues be made effective as of July 31, 1952, or the beginning of the new fiscal year. Specifically, the dues are advanced from \$1.00 to \$2.00 per year.

It should be made clear to the membership that this action was not a spur-of-the-moment conclusion; furthermore, the Secretary, in his report to Council, stated that this level "would have to be maintained for years to come" in order that no appreciable negative effect would be felt by regionals.

What are the facts? Simply and honestly, here is what one dollar has bought for five consecutive years:

1. **ART EDUCATION**, five issues per year. Each year, four pages have been added, so that from an expenditure of \$250 per issue, it has now reached the \$475 mark.
2. **THE YEARBOOK**, first published in 1949, was to be a biennial project; in 1951, at the time of the National Convention, Council decided to publish the second Yearbook at a cost of \$4300. At the San Francisco meeting of the Council it was agreed that because of the import of the papers delivered in New York, N.A.E.A. should publish a Yearbook in



THE COUNCIL AT ST. LOUIS

1952. By exercising all manner of economies, yet presenting an attractive book, worthy of N.A.E.A., it was possible to produce a volume, larger than the 1951 issue at a total cost of \$3500. This absorbed nearly all the net earnings of the convention year.

3. THE CONVENTION in 1951 cannot be measured in dollars and cents. The effect of that meeting on art education in America has been incalculable. Yet, for present purposes, it is estimated that the event cost about \$2.00 per member, or a total of \$7,400.00.

4. ADMINISTRATION is the most important element in most organizations, yet it has been the **least expensive** item in N.A.E.A. Here is an **AVERAGE** breakdown for a three year period.

- (a) **The Office** (heat, light, furniture, services)\$0,000.00
- (b) **The Secretary** (Secretary, Treasurer, Editor, etc.) 0,000.00
- (c) **Clerical Assistance** to Secretary (half-time) 1,200.00
- (d) **Council** (mostly meetings) ... 1,300.00
- (e) Postage, telephone, materials 500.00
- (f) Committees 500.00

Total\$3,500.00

5. OTHER SERVICES. All these approximate

\$200.00 per year (Membership cards, reprints, exhibition expenses, memberships, contributions, miscellaneous).

By Way of Summary. This is what 3800 members have received for \$1.00 dues, each year, for a three-year average:

ART EDUCATION	\$.75
Yearbook	2.75
Convention	2.00
Administration & Services	1.00

Total\$6.50

HOW POSSIBLE? The obvious question is, "How can this be?" The answer is that booth rentals, advertising in convention and other literature, N.E.A. grants, gifts, sales and rentals, and finally, your dues which, at very best, have yielded \$3,700.00 annually, have paid the bill. But we, for our part have paid only 1/6 of what it has actually cost to put over the program.

How Long Can It Go On? This is the practical question. The answer is that a new fiscal basis must be found IF WE ARE TO CONTINUE TO EXPAND AND GROW. A partial answer was found by Council by raising the National dues from \$1.00 to \$2.00. This seems little enough for the services derived and those larger benefits that accrue to art education all over America.

What is Our Responsibility?

Council (N.A.E.A.) and regional associations have an equal stake in this whole program; it is for all of us to find new resources and new ways to finance the program. But it will not be done on the basis of dollars. It will be a matter of understanding. It will be a question of strong belief in WHAT IS RIGHT, and above all on the HONESTY and STATESMANSHIP of the leadership backed up by an intelligent followership.



OTHER EDUCATORS LOOK AT ART EDUCATION

THE PANEL AT THE BOSTON MEETING OF AASA-NAEA

BACK ROW: DR. LARSON, DR. BRISTOW, MR. DENEMARLE, MR. LINDERGREEN

FRONT ROW: MISS BOWKER, DR. HANSON (MODERATOR) AND MISS PORRECA

LETTERS TO THE EDITOR

ENOCH PRATT FREE LIBRARY

400 Cathedral Street, Baltimore 1, Maryland

April 25, 1952

National Art Education Association

I. L. deFrancesco, Sec.

State Teachers College

Kutztown, Pennsylvania

Dear Sir:

Several of your publications are listed in the bibliography, "Educational Books of 1951," which appears in the April issue of the *Phi Delta Kappan* (p. 389). We appreciate your cooperation in sending us the review copies that made this listing possible.

Although reprints are not available, copies of the April issue may be obtained from the publishers of the *Phi Delta Kappan* at 2034 Ridge Road, Homewood, Illinois.

Thank you for your interest and help.

Very truly yours,

JULIA L. CERTAIN

(Mrs.) Julia L. Certain, Head

JLC:bw

Education Department

As from 340 Blossomfield Road,
Solihull, near Birmingham,
England,
(London), 19th April, 1952.

Dear Dr. deFrancesco,

Your kind letter of March 24 reached me in London where I am organizing a big exhibition of English Child Art. Many thanks!

I hope that a copy of my book has reached you by now. If not, please let me know.

It is very good of you to let me have your 1952 yearbook when it is published.

My review of your 1951 yearbook will appear in the May or June issue of the *Headteachers Review*. I shall send you a copy immediately after it appears.

With kindest regards,

Yours very sincerely,

A. VIOLA

Dr. I. L. deFrancesco

Director,

Art Education,

Kutztown, Pennsylvania

December 31, 1951

Dear Dr. I. L. deFrancesco,

It is my great honor and pleasure to write this letter telling that I received your kind letter of December 3, with the constitution of the Na-

tional Art Education Association a few days ago. The constitution is so well arranged, and I am sure it will be very helpful when we proceed to make our Nation-wide organization more concrete. I want to express our hearty gratitude both to you and Dr. Ziegfeld.

It is my deep regret that only art education in Japan have got least guidance by American expert after the War, whereas every other field of education could accept every excellent and progressive leadership by many experts come from your country. I suppose this little maladministration—I would like to call so by C.I.&E. of SCAP would come from a sort of misunderstanding that Japan could be second to none in the world, at least in the field of art education. In our country, many people, even very art teachers, who have been isolated from the progress of the art education throughout the world, have also this same view now yet. Unfortunately however, it is no right and should be called a prejudice. This prejudice, I think, has grown up from the confusion between art education and art itself. Of course, we have many traditional fine art which are nothing short appreciating. However, such a fact does not mean that art in education in the present time is all right. I think, art educators in Japan has slept during these thirty years on its self-sufficiency. And that is the reason that I want to make our National Association, through which I hope to introduce the contemporary theory and practice of Art Education.

I do really hope, therefore, to learn many things from you and the Association. Are you kind enough to instruct us in future? Accordingly, if I can know the fare to read your "Art Education" the journal published by N.A.E.A. It will also be my honor if I could make some contribution to your Association.

With my best wishes and kindest regards,

Yours very sincerely,

OJAMU MURO

The delegate to the last Unesco
Seminar on Art Education

Dear Sir,

I extend to you my hearty thanks for your letter of February 15, 1952 and the journal, *Art Education*. In fact, the latter has opened to me a way to America and has given me much food for thought. Excuse me to say that, as I was going through its pages I realized that the imperialist domination in this colony has deprived us of

many world wide benefits. Again I say, thank you.

I appreciate your idea of placing my name on your subscription list for the journal until such time that I could discover how my membership fee could be secured. I have been advised by my local post office to apply to the Currency Control Officer who will offer me the necessary help.

But I should be very grateful if you could introduce me to any member friend residing at Canada who I shall trust to receive my postal orders and finally pay to the National Art Education Association.

Very sincerely yours,

E. ADDO OSAFO,

Gold Coast, N.A.

Hall One, 20

April 2, 1952

College of Technology
Kumasi

THE CENTENNIAL ACTION PROGRAM

OF THE N. E. A.

1951-1957

Excerpts from a Statement by Joy Elmer Morgan, editor of THE JOURNAL.

"We are on historic ground. Almost exactly six years ago there occurred in this city an event of great importance to the future of humanity. It was here that on June 25, 1945, the United Nations Conference on International Organization unanimously approved the charter of the United Nations.

The National Education Association had something to do with that charter. Under the War and Peace Fund it had brought together, in a series of 12 regional conferences thruout the country, groups of laymen to discuss the importance of a place for education in the peace. It had published 125,000 copies of a booklet for use in these conferences. It was ably represented here at the United Nations conference and worked with the various delegations. Many groups were interested in having a place for education in the UN charter, but without the leadership of the NEA—under the able generalship of such men as Willard E. Givens and William G. Carr—and the activities made possible by the War and Peace Fund there would have been no UNESCO.

Had the National Education Association in its long history accomplished nothing more than that one achievement it would have been worth all that had been invested in it from the beginning. For—since wars begin in the minds of men—upon UNESCO more than upon any other single agency must depend the success of the

United Nations itself thru the long years ahead.

Our Victory Action Program is now history. It ended on May 31, 1951. It has been one of the brightest chapters in the life of our Association. It has been a practical demonstration of what can be accomplished by careful planning and coordinated effort built upon mutual confidence among the workers in local, state, and national associations.

I have been asked to present the Centennial Action Program of our United Profession. This I am glad and highly honored to do.

If, in the kindness of providence, I am permitted to continue three years more, I shall have been in your service in the National Education Association for more than one-third of its first century. I have been with the Association long enough to see its work in **perspective** and am near enough retirement to evaluate it with **detachment**.

If ever our country needed the best possible schools, it needs them now. As Winston Churchill pointed out in a worldwide broadcast during the war: The future of the world is left to highly educated races who alone can handle the scientific apparatus necessary for preeminence in peace or survival in war.

The Centennial Action Program gets its name from the fact that our Association was born in Philadelphia in 1857 and in 1957 will observe 100 years of its being. The life of our Association has been placed in the most momentous century of all time, and the six years between now and 1957 may well be the most crucial years in the entire life of mankind. They may well decide the future of the United Nations, the question of whether we shall move forward into a world of increasing peace or increasing conflict which may destroy the human race.

Facing these challenging years, your Executive Committee urges that we bring to the task of perfecting our organization the kind of imagination, inventive skill, courage, persistence, and persuasive power that have brought great achievements to our profession and our country. It has set forth certain convictions upon which it bases the proposals to follow. Thank God for convictions that hold us to a sense of duty and move us to action!

The Centennial Action Program Goals

And now let us read together the goals themselves. They are a further development of the goals toward which we have been working in the Victory Action Program.

Its goals are:

- (1) An active democratic local education association in every community.
- (2) A strong and effective state education association in every state.
- (3) A larger and more effective National Education Association.
- (4) Unified dues—a single fee covering local, state, national, and world services—**collected by the local.**
- (5) 100% membership enrolment in local, state, and national professional organizations, to be recognized by a professional certificate; with provision for a professional progress certificate for local units with at least 90%.
- (6) Unified committees—the chairmen of local and state committees serving as advisory members of central national committees.
- (7) A Future Teachers of America chapter in every institution preparing teachers.
- (8) A professionally prepared and competent person in every school position.
- (9) A strong, adequately staffed state department of education in each state and a more adequate federal education agency.

(10) An adequate professional salary for all members.

(11) For all educational personnel—professional security guaranteed by tenure legislation, sabbatical and sick leave, and an adequate retirement income for old age.

(12) Reasonable class size and equitable distribution of the teaching load.

(13) Units of school administration large enough to provide for efficient operation.

(14) Adequate educational opportunity for every child and youth.

(15) Equalization and expansion of educational opportunity including needed state and national financing.

(16) A safe, healthful, and wholesome community environment for every child and youth.

(17) Adequately informed lay support of public education.

(18) An able, public-spirited board of education in every community.

(19) An effective World Organization of the Teaching Profession.

(20) A more effective United Nations Educational, Scientific and Cultural Organization.

Can the Centennial Action Program Be Achieved?

Can the Centennial Action Program be achieved? It CAN if we have faith and put our lives into it. It can if we will "fill the unforgiving minute with 60 seconds worth of distance run." It can if those who occupy positions of leadership will truly lead. It can by people who BELIEVE in it. It will never be done by people who do NOT believe in it.

The Centennial Action Program is a voluntary program. It depends on mutual goodwill, discussion, and understanding. This means that progress will be uneven, that some communities and states will pioneer and move faster than their neighbors. Others will bring up the rear.

But that is the way progress comes in America. We shall be urged forward by the growing awareness that in a dynamic age our profession will be overshadowed unless it keeps step with progress in other areas of life.

New occasions teach new duties;
Time makes ancient good uncouth;
They must upward still, and onward,
Who would keep abreast of Truth.

NATIONAL INTEREST

U. S. ARMY BASIC QUALIFICATIONS FOR ARTS & CRAFTS DIRECTORS

1. General Qualifications.

a. **Education:** Degree from an accredited college with major work in arts, crafts, and industrial design; demonstrated proficiency in basic principles of design and their application in ceramics and clay modeling, graphic arts, leathercraft, metalwork, photography, woodwork, and other constructive crafts.

b. Experience:

(1) Demonstrated proficiency directing adults in a constructive program of arts and crafts in a military installation, school, recreation or rehabilitation center, hospital or similarly organized establishment.

(2) Working knowledge of arts and crafts tools, machinery, equipment, and supplies which includes use, care, sources, specifications, and preparation of purchase orders, plus ability to set up and maintain a crafts installation.

c. Personal qualifications:

(1) United States citizenship.

(2) Certifications of loyalty, integrity, and discretion.

(3) Current certificates of health and physical fitness signed by an officer from the Army Medical Service of Public Health Service, or a qualified civilian doctor.

(4) Outgoing personality with initiative, tact, salesmanship, and ability to supervise, instruct, and work with people, as indicated by three confidential references.

(5) Restriction as to sex and marital status are dependent upon the commanders concerned and to the particular situation within their commands.

2. **Specific Qualifications.** Responsibilities of assignment determine educational, experience and age requirements.

a. Staff Craft Director: GS 10-11.

(1) **Education: Degree** (MA is desirable) and 30 hours graduate study in arts and crafts in an accredited university or professional school.

(2) **Experience:** A minimum of 4 years paid experience directing an established program of arts and crafts as indicated in par. 1 b (1) above, 2 years of which includes administration of program and supervision of staff. Experience with the military is desirable but not mandatory.

(3) **Age, at selection:** Minimum—30 years; Maximum—45 years.

b. Assistant Staff Craft Director: GS 9-10.

(1) **Education:** Degree and 30 hours graduate study in arts and crafts in an accredited university or professional school.

(2) **Experience:** A minimum of 3 years paid experience directing an established program of arts and crafts as indicated in par 1 b (1) above, 1 year of which includes administration of program and supervision of staff. Experience with the military is desirable but not mandatory.

(3) **Age, at selection:** Minimum—28 years; Maximum—45 years.

c. Post Craft Director: GS 7-8-9.

(1) **Education:** Degree with major work in arts and crafts.

(2) **Experience:** A minimum of 3 years paid experience directing an established program of arts and crafts as indicated in par 1 b (1) above, 1 year of which includes administration of program and supervision of staff. Experience with the military is desirable but not mandatory.

(3) **Age, at selection:** Minimum—24 years; Maximum—45 years.

d. Craft Director: GS 5-6-7.

(1) **Education:** Degree with major work in arts and crafts.

(2) **Experience:** One year of paid experience directing an established program of arts and crafts or a substitution of two or more of the following college sponsored activities.

(a) Practice teaching in arts and crafts as required for a teaching credential.

(b) Field placement as an arts and crafts technician at a recreation center, community playground or summer camp.

(c) Work as student assistant in college where actual class instruction, maintenance of a workshop, and handling of tools, equipment, and supplies, was required. In order to evaluate credentials of applicants wishing to substitute college activities for paid experience individuals must submit narrative report of activities pointing up experience working with people and instructing in at least four crafts; and names and address of two supervisors who can be asked to certify these experiences.

(3) **Age, at selection:** Minimum—24 years; Maximum—40 years.

A TEACHERS' ART EXHIBIT

Do you have a teacher friend who loves to paint? If so, encourage him to communicate with Educator's Washington Dispatch, 814 Dupont Circle Building, Washington 6, D. C.

On December 20, 1952, the following announcement appeared in the above bulletin:

"All readers: If painting is your hobby, please send us your name and address. If you know of any other school official or teacher who is an amateur artist in oil or water color, write us. **Hobby:** A nationwide showing of schoolmen's and schoolwomen's art for 1952."

The same type of notice appearing in "The Teacher's Letter," with address the same as above, read as follows:

"If painting or sculpture is your hobby: . . . If you know any other teacher who is an amateur artist in oil, water color, clay, stone or wood, write us. Object: national showing of schoolmen's and schoolwomen's art and sculpture."

This is an excellent indication for art educators of the interest that is being displayed in art. Those of us interested in promoting art education should cooperate and encourage broad participation. In order to keep exhibits on a normal competitive basis, as many of the entries will be exhibited as space permits. No art students and no art teachers will be encouraged in this program. The work of art teachers will probably be placed in a special category.

The dead line for entries will probably be not later than October 1, 1952. **Send no art now. Wait for instructions from Educator's Washington Dispatch.**

Creative and Mental Growth by Viktor Lowenfeld. New York: The MacMillan Co., 1952 (Revised Edition) pp. 408.

One of the most invigorating contributions to present-day art education, **Creative and Mental Growth** will prove to be of even greater significance in its revised edition. This second edition is "an attempt . . . to lay a foundation for an evaluation of growth by means of creative products". It is recalled that the first edition presented the six objective stages of development in child growth through creative expression. These stages—scribbling, preschematic, schematic, gang, reasoning, adolescence—"present the psychological background and understanding necessary for a correct stimulation suited for the different age levels".

Evaluation as it is considered in this second edition "is only of significance if it helps the teacher to gain insight into the child's growth so that he may effectively motivate the child in his creative needs". To the developmental stages are "added" the subjective growth characteristics. Lowenfeld very convincingly develops the theme of "simultaneous growth". If evaluation is to be effective, the teacher will have to avoid "the mistake of evaluating the child's creative work by only one component of growth . . ." Evaluation is justified only when the objective criteria (developmental stages, techniques and skill, and organization of the work) are supplemented by the general growth characteristics.

These growth characteristics, the reader, will recall, were incorporated into the "Growth Through Art" (National Art Education Association) exhibit which was planned by the author for the Midcentury White House Conference on Children and Youth, 1950.

This greatly expanded second edition is centered around an analysis of this "new" material: the growth characteristics—emotional, intellectual, physical, perceptual, social, aesthetic and creative; the evaluation charts and interpretations of growth characteristics for each stage of development. Two important aspects of the Lowenfeld philosophy are presented in chapters on: The Significance of Self-Identification Through Art and The Meaning of Integration in Art Education.

An expanded topical bibliography and the inclusion of eight full-color reproductions of children's creative expressions are commendable additions to this revised edition.

In the preface to the first edition it is noted that **Creative and Mental Growth** "is written for those who want to understand the mental and emotional development of children". Now, in this second edition, the teacher has available criteria of fundamental importance in evaluating "the creative products in terms of child growth".

Successful instinctive teaching is a rarity; therefore, **Creative and Mental Growth** is valuable to both student and teacher because it is "based upon psychological relationships between creation and creator on the different age levels" and the evaluation of the subsequent child growth.

HORACE F. HEILMAN

The Theatre Dictionary by Wilfred Granville—Philosophical Library, New York 16, N. Y.; 1952 price 5.00. 227 p.

This book is all that its title indicates: a dictionary of British and American terms used in drama, opera and ballet. The author has achieved a very readable book, informative, instructive, and fascinating without becoming academic. It is a record of how actors, directors, managers, stage hands and technicians speak in the execution of their work. It unfolds the heritage that is the theatre and gives a sense of its magic blend of realism and illusion.

Theatre personages, play, bit part, technical terminology and stage directions are handled from rich personal experience and first hand knowledge of the stage. Its reading is made all the more delightful when one discovers unexpectedly the origin of terms sometimes heard yet never fully understood. Adelphi Drama, claque, Protean Entertainer, T.B.O. and many others. The reader will also be impressed by the number of the more common theatrical expressions that have gained usage and acceptance in our every day conversation.

It is a book which should prove useful to the high school drama class or club, community drama groups, college drama departments or technician—in fact to anyone interested in the theatre.

HAROLD C. MANTZ,
S.T.C. Kutztown, Penna.

Principles Governing Film Influence

1. **Reinforcement:** Films are of greatest influence when their content reinforces and extends previous knowledge, attitudes, and motivations; they are of least influence when previous knowledge is inadequate, and when the film content is antagonistic or contrary to existing attitudes and motivation.

2. **Specificity:** The influence of a motion picture is specific, not general.

3. **Relevance:** The influence of a motion picture increases as the content of the film is directly relevant to the audience reaction it is intended to influence.

4. **Audience Variability:** Reactions to a motion picture vary with film literacy, abstract intelligence, formal education, age, sex, previous experience in the subject, and prejudice or predisposition of the audience.

5. **Picture Primacy:** The influence of the motion picture is primarily in the picture, secondarily in the accompanying language and/or music, and is relatively unaffected by "slickness" of production.

6. **Pictorial Context:** Response to motion pictures is selective in terms of the familiarity and significance to

the audience of the pictorial context in which the action takes place.

7. **Subjectivity:** Response to a motion picture is most intense, efficient, and predictable when the pictorial content is subjective to the audience.

8. **Rate of Development:** Rate of development influences the impact of a motion picture on its audience.

9. **Instructional Techniques:** Instructional techniques built into the film, or applied by the instructor, substantially increase the instructional effectiveness of a film.

10. **Instructional Leadership:** The efficiency of learning performance of a group to whom a film or filmstrip is exhibited is influenced by the leadership of the instructor who uses the film or filmstrip, as well as by the effectiveness of the film or filmstrip itself.

● From report prepared by Dr. Charles F. Hoban, Jr., The Catholic University of America; Dr. Edward B. van Ormer, The Pennsylvania State College; Dr. C. R. Carpenter, Director, The Pennsylvania State College.

Masterpieces from the Berlin Museums. Produced and distributed by National Film Distributors, 112 W. 48th St., New York 19, N. Y. (20 min., color.)

Exhibitions of these famous paintings from the Kaiser Frederik collection last year brought record crowds to the museums where they were shown.

The producers of this film, Jo Schaeffer and William P. Riethof, in association with Spencer Samuels, have skilfully filmed some of the highlights of the exhibition, providing a permanent record for those who want to keep the pictures alive in their memories, as well as for those who did not have an opportunity to see the pictures in the first place. The finished production is a satisfactory film in every respect. While the techniques of color reproduction on film cannot expect to rival the color values of the paintings themselves, this film achieves all that could be hoped for, short of a miracle. The camera work itself is unaffected and unobtrusive, as seems fitting in a film of this kind. A truly informative commentary, written by art critic Thomas Craven and narrated by Basil Rathbone, is likewise appropriately pleasant and unpretentious. One would question only the choice of background music—Bach's D minor Toccato and Fugue played on an organ—for more appropriate music is available, if somewhat difficult to find.

The paintings themselves, shown in full and in detail, are fascinating without exception. Those most likely to attract attention are Jan Vermeer's "The Pearl Necklace" and "Lady and Gentleman Drinking Wine"; Botticelli's "Simonetta Vespucci" and "Venus"; Raphael's "Madonna and Child"; Titian's "Venus and the Organ Player"; Patinir's "Rest on the Flight into Egypt"; Correggio's "Leda and the Swan"—in fact none of them should be omitted from mention and praise. The other paintings are by Albrecht Durer, Rogier Van der Weyden, Joos Van Cleve, Frans Hals, Vittore Carpaccio (his amazingly Dali-esque "Burial of Christ"), and Lucas Cranach.

NEW NAMES

ADDRESSES

POSITIONS

THIS IS THE TIME OF THE YEAR WHEN PEOPLE CHANGE POSITIONS, MOVE TO NEW ADDRESSES, OR EVEN CHANGE THEIR NAMES BY MARRIAGE OR OTHER LEGAL MEANS.

PLEASE . . . OH, PLEASE! . . .

WON'T YOU DROP THE SECRETARY A NOTE IN REGARD? IT SAVES MONEY, TIME, TEMPER, AND . . . OF COURSE, YOU GET ALL YOU SHOULD AND ON TIME.

LET'S TALK IT OVER

1) SHOULD REGIONALS MEET AT STATE LEVELS DURING NATIONAL CONFERENCE YEARS?

2) SHOULD THE PRESENT BOUNDARIES OF REGIONALS REMAIN AS THEY ARE?

DISTANCES, FINANCIAL NEED,
DAYS AWAY FROM SCHOOL—
ALL THESE MUST BE CONSIDERED.

3) SHOULD THE NATIONAL JOURNAL BE A "CHATTY" ORGAN OR SHOULD IT BE OF A PHILOSOPHICAL AND OF HIGH CALIBER? IT'S YOUR JOURNAL—REACT.

2ND NATIONAL ART CONFERENCE

APRIL 6-11, 1953

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IF YOU DO SOMETHING WORTH REPORTING, THAT WILL HELP OTHERS, THAT WILL GIVE YOUR REGIONAL-STATE-LOCAL ASSOCIATION WIDE PUBLICITY WHILE SERVING, REMEMBER THAT
THE 10TH OF SEPTEMBER

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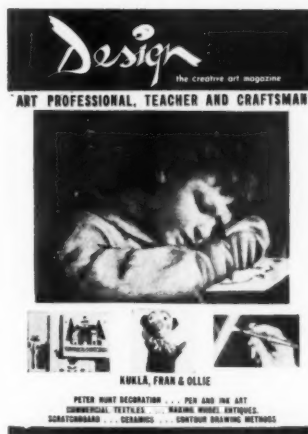
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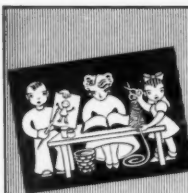
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